

semblait que j'étais moi-même ce dont parlait l'ouvrage : une église, un quatuor, la rivalité de François I^{er} et de Charles Quint.

Du côté de chez Swann received some favorable reviews and publishers who had turned it down offered to publish the remaining parts. After some hesitation, Proust switched in August 1916 from Grasset to the NRF, which had not closed during the war, for the publication of the remaining volumes. Proust stretched the three-volume structure planned in 1913 into a five-volume sequence: *À l'ombre des jeunes filles en fleurs*, *Le côté de Guermantes I-II*, *Sodome et Gomorrhe I-II*, *Le temps retrouvé*.

(Above right): Heliogravure reproduction of Proust's portrait painted by Jacques-Emile Blanche in 1892.



Special thanks to the Krannert Art Museum & Kinkead Pavillion for the loan of the Proust settee, and to the University of Illinois Library's Digital Content Creation, and Conservation and Preservation Units.

Table 1:

Figure 2:

Proust. [*Jean Santeuil* passage.] "Henri de Réveillon." Ms. fragment, 96-7] Lefebvre 100-5a.

Figure 3:

Figure 4:

Proust. *Sésame et les lys*. Ms. fragment, [1905] Lefebvre 98 (leaf 196).

Curated by Caroline Szylowicz

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The Rare Book & Manuscript Library, University of Illinois at Urbana-Champaign

Longtemps, je me suis couché de bonne heure. Parfois, à peine ma bougie éteinte, mes yeux se fermaient si vite que je n'avais pas le temps de me dire : « Je m'en dors. » Et, une demi-heure après,

INTRODUCTION

2013 marks the 100th anniversary of the publication of *Du côté de chez Swann* (*Swann's Way*), the first part of Marcel Proust's lengthy literary masterpiece, *In Search of Lost Time*, long known as *Remembrance of Things Past*. This exhibition traces a lifetime of writing, through books and manuscripts, from Proust's early publications while he was still in school and to his first attempt at a novel. It also explores his aesthetic and stylistic development through his study and translations of works by John Ruskin, and to the all-consuming adventure of *A la recherche du temps perdu*, which occupied the author from 1908 until his death in 1922.

THE EARLY YEARS

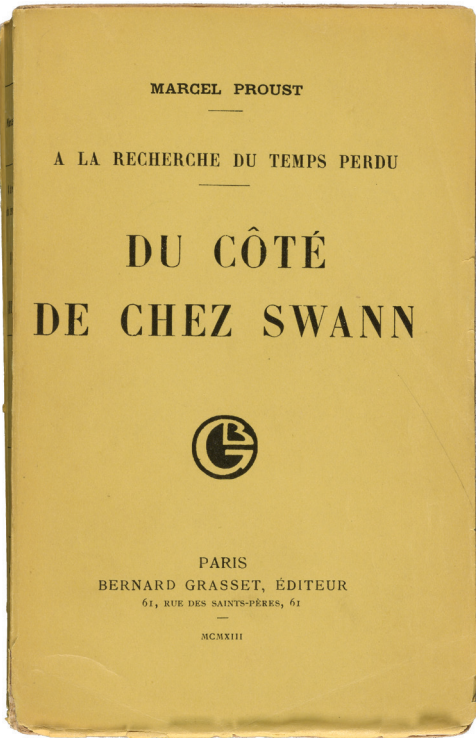
Proust's earliest writings date back to his years at the Lycée Condorcet and at university. He experimented with various genres such as poems, short stories, portraits, and essays. Several of these works were published in periodicals, including *Le Banquet*, a review he founded in 1892 with a few school friends and which was absorbed in 1893 by the avant-garde journal *La Revue Blanche*. In late 1893, Proust decided to collect his writings in a book with the support of two influential friends, the painter Madeleine Lemaire, who illustrated the volume, and Anatole France, who provided a preface. After repeated delays, *Les plaisirs et les jours* finally appeared in June 1896.



(Above right): The cover of the first edition of *Swann's Way*.

(Left): Proust's business card as co-editor of *Le Banquet*.

(Right): Photo of Marcel Proust (sitting) with Robert de Flers (standing left) and Lucien Daudet (standing right.) Flers and Daudet collaborated with Proust at *Le Banquet*. A feud over the discovery of the photo by Proust's mother is recalled in *Jean Santeuil*.



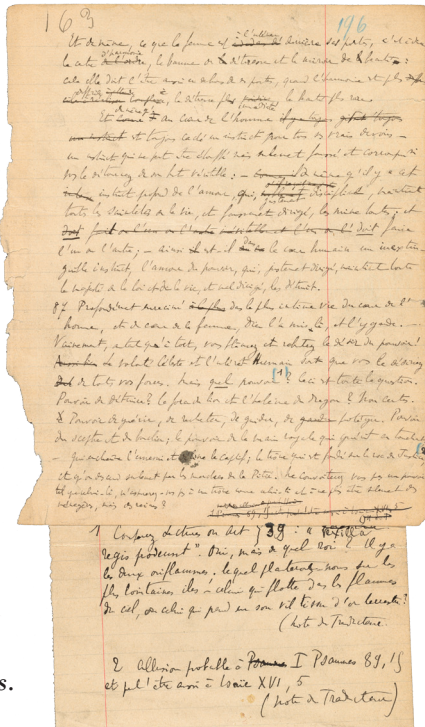
In the summer of 1895, while waiting on the completion of *Les plaisirs et les jours* and producing more articles, Proust embarked on a larger project—a novel. For this work, Proust drew on all aspects of his private and social life: childhood memories, family scenes, friendships, romantic relationships, and travels. Having worked assiduously through all of 1896, Proust seemed unable to find a way to organize the many disconnected autobiographical episodes he had already produced into a meaningful plot. Slowly, between his active involvement in the Dreyfus Affair, which started in the fall of 1897, and his discovery of the writings of John Ruskin in the summer of 1899, Proust detached himself from his novel, even though he added a few more episodes until 1900. The abandoned manuscripts remained unpublished until 1952, when an editor first attempted to extract a coherent story from them and published it under the title *Jean Santeuil*, after the name of the main character.

AESTHETIC AND CRITICAL DEVELOPMENT

During the summer of 1899, Proust discovered the writings of John Ruskin (1819-1900) and devoted the next few years of his life to the study of the English art critic, even following in the author's footsteps around French cathedrals and all the way to Venice. In late 1899, Proust set out to translate parts of *Our Fathers Have Told Us*, with the assistance of his mother, who would provide an initial word-for-word translation, that Proust would then rework. He published several essays, the first of which appeared shortly after Ruskin's death in 1900, in art and literary journals such as *La Gazette des Beaux-Arts* and *La Renaissance Latine*, as well as excerpts of his translations of *The Bible of Amiens* and *Sesame and Lilies*. Two essays, which were turned into lengthy prefaces for the book versions of the translations in 1904 and 1906, anticipate Proust's subsequent stylistic and aesthetic developments.

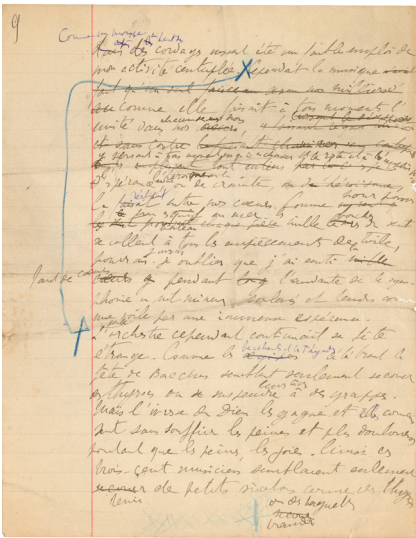
(Above right): Proust's likeness in an illustration for *Les plaisirs et les jours*.

(Right): A composite leaf of Proust's manuscript translation of Ruskin's *Sesame and Lilies*.



THE BIRTH OF *A LA RECHERCHE*

After a year of mourning following his mother's death in September 1905, Proust set aside his work on Ruskin and gave free rein to his creativity, publishing an article on parricide, in which he dealt with the notions of guilt and memory, and a series of literary pastiches. By 1908, he was working on eight separate projects on topics such as nobility, Sainte-Beuve and Flaubert, women, homosexuality, novels, and tombstones. These various projects gradually grew into a large critical essay and a narrative text, and then, by 1909, into a series of episodes arranged as the conversation between an insomniac hero and his mother. By the spring of 1910, Proust had reorganized his work one more time into a novel of vocation, where a hero undergoes an artistic apprenticeship, through years of aimless wandering followed by a series of aesthetic revelations, in the now famous “time lost/time regained” structure of *A la recherche du temps perdu*.



(above): “Un dimanche au Conservatoire.” An article that would appear in *Le Gaulois* in 1895.

In the fall of 1912, Proust began to look for a publisher. After rejections from several established publishers, including the Nouvelle Revue Française (“NRF”), which he particularly valued, Proust signed a contract with a young publisher, Bernard Grasset, in March 1913. The complex system of school notebooks in which Proust wrote had obscured the length of his work. After the initial typesetting, the manuscript yielded a 760-page volume. Proust used the proof-reading stage to adjust the episode sequence, and turned it into another writing phase, re-working numerous passages and adding lengthy developments throughout the text. After a title change, five sets of proofs and a new three-volume structure to accommodate the enlarged text, *Du côté de chez Swann* finally appeared on 14 November 1913, with the two remaining volumes scheduled for a 1914 release.

A NOVEL IN CONSTANT EXPANSION

The start of the first World War in August 1914 postponed the publication of the second volume indefinitely but it didn't interrupt the author's creative drive. Between 1915 and 1916 Proust composed many major new episodes, involving Albertine, her reclusion, her escape and her death, or those concerning Charlus, Jupien, and Morel. By the end of 1916, Proust had a new, vastly expanded “fair copy” manuscript of the rest of his novel. As had happened during the printing of *Swann*, Proust turned the correction process into a crucial writing phase. For each new volume, he used his manuscript as an outline to generate a printed version, either as a typescript or galleys, which gave him the global view he needed to re-work, to cut and splice, and to augment the volume with numerous lengthy developments.

la pensée qu'il était temps de chercher le sommeil m'éveillait ; je voulais poser le volume que je croyais avoir encore dans les mains et souffler ma lumière ; je n'avais pas cessé en dormant